

Theory of Compossible Worlds

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Introduction

Logic of sense then, which is about a surface of senses, which becomes the sensible process with then a metaphor of dialectics in it - the voice, the gaze - such film theory - which though is theory - how in fact the voice in a film was about the artistic regime as well. I mean theory is theoretical practice - how to configure the many surfaces of cinema and realism which is then a theory of surfaces - that in fact we theorise the process into “infinite productions

of concepts.” Like when in fact the surface becomes a sensation – it means in fact theory is about the process of a configuration – like cinema, existentialism perhaps from Sartre, and even surfaces after surfaces intersecting like a novel, or literary practice.

I. Surface – not depth

In fact then there is a single surface which then is about the surface not depth – it means one the surface is the number of surfaces which become indiscernible – the process of surfaces and surfaces which form in intersections.

II. System - of Surfaces

The of course the system of surfaces, which then is a many surfaces which intersect in a system of surfaces. It can be then cars passing by in a film.

III. What is Theory?

Theory is just the process of a surface reading, not depth - it is just the process of even film theory, or film criticism, the recent set of works - theory as under-labourer, theory as subject, object and world, and the cinema criticism with Hyppolite - all of this is subjected to the theoretical practices.

IV. Leibniz as philosophy meant to be changed to theory

So in fact theory is then a form like a concept which means Leibniz analyses space and indiscernibles and even compossible worlds and such works which make a monadology – all of this becomes a form of theory – “In fact the process of philosophy has within it a process of theorising, theoretical practice, and theory.”